

INSTRUCTION BEGINS:

1st SESSION: Monday, June 12

2nd SESSION: Monday, July 10

3rd SESSION: Monday, August 7

Independence Day Holiday: Tuesday, July 4

ENDS:

1st SESSION: Friday, July 7

2nd SESSION: Friday, August 4

3rd SESSION: Friday, Sept. 1

SCHEDULE OF FIRST AND SECOND SESSIONS

BEGINNING PAINTING

Section one meets in Studio 114

First Session, Julius Hatofsky

Second Session, Rodney Titus

Section two meets in Studio 115

First Session, Mary O'Neal

FURTHER PAINTING

Section one meets in Studio 116

First Session, Leo Valledor

Second Session, Mary O'Neal

DRAWING

Section one meets in Studio 113

First Session, Jack Frost

Second Session, Leo Valledor

SCULPTURE

Section one meets in Studio 104

First Session, Bill Geis

Second Session, Richard Berger

CERAMICS

Section one meets in Studio 106

First Session, Karen Breschi

Second Session, Robert Rasmussen

PRINTMAKING

All 1972 summer courses in printmaking will be concentrated in serigraphy. They will be taught in Studios 4 and 6B.

First Session, Robert Fried

WORLD STUDIES, Pool I

These courses will meet in the Conference Room on Tuesday and Thursday mornings. Students may find these courses to be in conflict with independent studio times of other courses. They may register for these courses as well as the studio courses, provided that they make up the last studio time at other times during the week.

First Session, Jacob Stattman

Course Description:

The Experience and The Vision of Nikos Kazantzakis

"Ascent. To climb a series of steps. From the full stomach to hunger. From the slaked throat to thirst, from joy to suffering. God sits at the summit of hunger, thirst and suffering; the devil sits at the summit of the comfortable life. Choose." (From *Report to Greco*.) The writings of Kazantzakis are almost all autobiographical in both thought and action, the earthly saint endlessly immersed in the battle between attachment and liberation, between the flesh and the spirit. He is both the archetypal Greek and the universal monk. In this course we will strive for the experience of meeting Kazantzakis through his literature, his music, his travel. Required reading, *Zorba the Greek* or *The Rock Garden*. Recommended auxiliary reading, *The Spiritual Exercises*.

Second Session, A. Jacob Weiner

Course Description:

Creativity and Personal Transformation

This is a real "bear" of a course. Its primary assumptions are that creative work results from a succession of perceptible psychic transformations and that these works seem to arise spontaneously because the transformations are basically unconscious. The course will use Erich Neumann's description of the Osiris myth as a paradigm for the way in which transformations result in creativity. The text is Neumann's *Origins and History of Consciousness*. After introducing the psychological principles involved, you will be asked to try to trace the transformations involved in one of



Josie Grant, 1971

Summer Sessions 1972

San Francisco Art Institute

800 CHESTNUT STREET, SAN FRANCISCO 94133

(415) 771-7020

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CERAMICS

Section one meets in Studio 106
First Session, Karen Breschi
Second Session, Robert Rasmussen

PRINTMAKING

All 1972 summer courses in printmaking will be concentrated in serigraphy. They will be taught in Studios 4 and 6B.
First Session, Robert Fried
Second Session, Richard Graf

PHOTOGRAPHY

Section one will be primarily for beginning students during the first and second summer sessions. It will meet in Studio 16 all day Monday, Wednesday and Friday morning.
First Session, Dennis Hearne
Second Session, Jerry Burchard
Section two will be primarily for intermediate and advanced students. It will meet Tuesday and Thursday all day, and Friday afternoon.
First Session, Jerry Burchard
Second Session, faculty to be announced.

FILMMAKING

Instruction will be offered on an individual basis at all levels from beginning to advanced. All film classes will meet for instruction in Studio 26.
First Session, Mike Kuchar
Second Session, Don Lloyd

ENDS:

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WORLD STUDIES, Pool I

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English

English Composition and Creative Writing will meet in the Conference Room on Tuesday and Thursday afternoons.
First Session only, Jacob Weiner

WORLD STUDIES, Pool III
Urban Arts

Students must register for all three sessions. The course will include three course credits for field work plus one course credit for Urban Arts Seminar for a total of four course credits for the three sessions. Students will be responsible for five days per week of field work plus additional organization and planning time needed. Students will be regarded as professional workers. All students will attend staff sessions, Monday mornings, 9-12, in 19A.

REGISTRATION

1st, 2nd & 3rd SESSIONS: June 12, 10-12 noon
2nd & 3rd SESSIONS: July 10, 10-12 noon
3rd SESSION: August 7, 10-12 noon

SCHEDULE OF THIRD SESSION

Faculty in the Third Summer Session will be composed mostly of people who do not ordinarily teach at the Institute. They have been selected partly because of their relevance to the developing group of “visionary” artists, as well as their artistic or scholarly achievements.

BEGINNING PAINTING

Studio 114, Sam Tchakalian
BFA, MFA, S.F. State College. One man shows: Dilexi Gallery, S.F.; M.H. de Young Museum, S.F.; John Bolles Gallery, S.F.; Balboa Pavilion Gallery, Balboa, Calif; Emanuel Walter Gallery, SFAI; Molly Barnes Gallery, L.A. Exhibited: various museums and galleries throughout the country.

FURTHER PAINTING

Studio 116, Bill Martin
BFA, MFA, San Francisco Art Institute. Exhibitions: Whitney Museum Painting Annual, N.Y., 1972; Institute of Contemporary Art, Philadelphia, 1972; University of So. Calif., 1971, San Francisco Art Institute Centennial, 1971; Stockton Art Museum, 1970; Richmond Art Center, 1970. Interview: *Rolling Stone* magazine, Sept. 2, 1971. Four page color feature *Ramparts* magazine, Oct. 1970. Taught: U.C. at Berkeley, 1972; Academy of Art, S.F., 1971.

Course Description:

As a teaching experiment, a cooperating portion of the class will act as apprentices and work on an enormous painting designed to teach as many specific techniques as possible throughout the painting process.

DRAWING

Studio 113, Mary O’Neal
BFA, Howard University, MFA Columbia University.

STAINED GLASS

Studio 13, Robert Quagliata
BFA, SFAI in Graphics, MFA, SFAI in Painting. One man shows: Richmond Art Center, July ‘69; Atholl McBean Gallery, SFAI, 1971; Eureka Cultural Center, Dec. ‘71. Designed and executed stained glass commissions for private residences. Taught: Humboldt State College and College of the Redwoods.

Course Description:

Students will work on designing and executing two or more windows (which will involve cutting glass, glazing, soldering and waterproofing of windows). Instruction will include techniques of painting on glass and a lecture/discussion on the nature of opaque and transparent glass with a showing of slides of stained glass from the middle ages to contemporary work.

PRINTMAKING SERIGRAPHY

Studio 4, 6B, Arthur Okamura
Studied: Yale University, University of Chicago. Taught at art schools and universities throughout the country. Works are in many major museums, public and private collections.

PHOTOGRAPHY

The session will be limited to intermediate and advanced students, emphasis will be placed on the more “visionary modes.”

Studio 16, darkrooms 21-24, Gary Metz
BFA, Rochester Institute of Technology, MFA, Visual Studies Workshop. Group Exhibitions: Cleveland May Show, Cleveland Museum of Art, 1966. “5 Photographers,” Riverside Studio, N.Y.; “Photography as Printmaking,” Museum of Modern Art, N.Y.; “Vision and Expression,” George Eastman House, Rochester, N.Y., 1970; Center of the Eye Gallery, Aspen, Colorado, 1970. Photographs Published: “Symposium,” 1967; “Artist’s Proof,” 1970; “Vision and Expression,” 1970; “The Print,” 1970.

WORLD STUDIES, Pool I

Conference Room, William Quarles

Course Description:

Psychopharmacology and Artistic Perception
“Since a large number of contemporary artists use psychoactive drugs, I believe that a course describing the etiology of these drugs with concrete examples from contemporary art and art history of the type of work which has been and is being produced would enrich the training of art students. The material covered in this course will be published in book form under the title *Psychopharmacology and Artistic Perception*. Subject matter for the course includes types of perception change induced by psychoactive agents, and examples of creative work produced coincident with drug use.”

Mr. Quarles is presently a postdoctoral fellow in Pharmacology at the University of California Medical Center in San Francisco. He received his PhD. from U.C., Berkeley in 1970 and has had one year’s experience in psychoactive drug research at U.C. Medical Center.

GENERAL INFORMATION

The College is fully accredited by the Western Association of Schools and Colleges and by the National Association of Schools of Art to grant the Bachelor of Fine Arts and Master of Fine Arts degrees, and is affiliated with the University of California.

Academic credit is awarded on the course basis comprising in summer session four weeks of instruction. Daytime courses meet a full day five days a week for four weeks for one course credit. Full courses are equivalent to four semester-hours credit each. One course per session is regarded as a full-time load during the summer.

All courses meet with the instructor for instruction periods Mondays, Wednesdays all day and Friday mornings, and for studio periods of independent work on Tuesdays, Thursdays all day and Friday afternoons unless otherwise specified. Class hours are 9:00 AM-12 noon and 1:00 PM-4:00 PM. Many

studio facilities will be available for student use until 10:00 PM Monday through Thursday.

Tuition: \$200 per course payable at registration.
Late registration fee: \$10.00 is charged after first class meeting.
Change of program fee: \$5.00.
Withdrawals and Refunds: Since class enrollment will be strictly limited, refunds of tuition will be made only to students withdrawing before the first class meeting. First transcript, no charge. Each additional transcript \$2.00. Personal checks returned unpaid, \$3.00.

The College reserves the right to withdraw or change any courses listed and to substitute instructors. Student property must be removed from the premises by the close of the last day of classes of the third session or it shall be subject to disposal. Information on veterans benefits, on change of program and withdrawals, on refunds and unpaid accounts will be found in the regular College Bulletin.

SAN FRANCISCO ART INSTITUTE
800 CHESTNUT STREET
SAN FRANCISCO, CALIFORNIA 94133

SECOND CLASS

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